

PORTFOLIO

LEAH GIERTZ

SELECTED WORKS

2021-2023

Artist statement

My works manifest transparency. I am interested in looking through and into structures. Since *Ornament and Disorder* I increasingly work with imprints and the thematic of repetition. It is about the trapped structure of a hyphae and the tangibility of the things unseen.

I collect stories from the people and things that surround me. In my work *I can see inside your molded room* I tell stories of different objects from people's bedrooms in their perspective. The perspectives and experiences I choose to share are often from marginalized people. These are voices that I want to offer a space to be heard. I work with pieces of text and sound and try to put them together poetically.

I am interested in the life left behind by remains. The work *Nurture Detritus* is about the energy that lint carries through the process of washing and drying and the connection between objects and body particles. Through this work I want to show the power and potential of everyday materials.

In my practice I deal with social struggles against racism, and sexism. I am particularly interested in fostering collectivity in the means of deeper understanding between people.

Ornament and Disorder

2023

latex, cord

165 x 255 x 60 cm

A scanning electron microscope (SEM) image of a Reishi hypha was duplicated four times and arranged into a closed shape. Instead of freely growing into a intertwined mycelium, the hypha is being framed by a mirroring. This repetition creates a pattern, an order, an endless linear system. The hypha becomes a trapped form of ornament. To create the ornaments, a mold was carved into polyurethane foam and filled with latex. Each ornament varies in thickness to show different stages of decay. Yet hyphae are not a hierarchical system of beauty and order. They can only be seen under a microscope and communicate through electrical impulses to grow towards decomposing matter. They weave themselves into a disorderly rhizome, a hidden digestive system beneath the surface.

Photography: Jan Thoma





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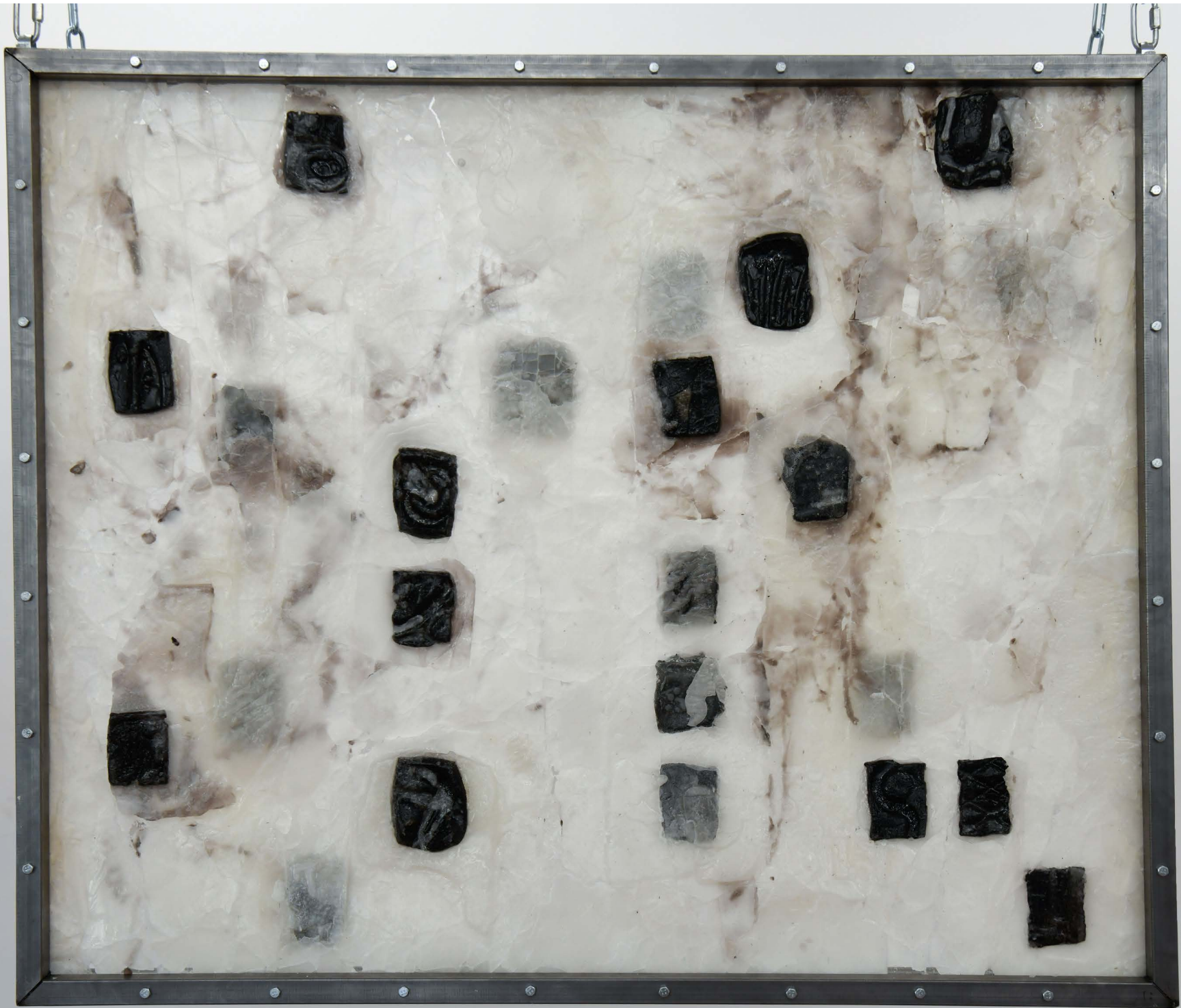
*bridging the gap between the transient
and the steady state of a nonequilibrium system*

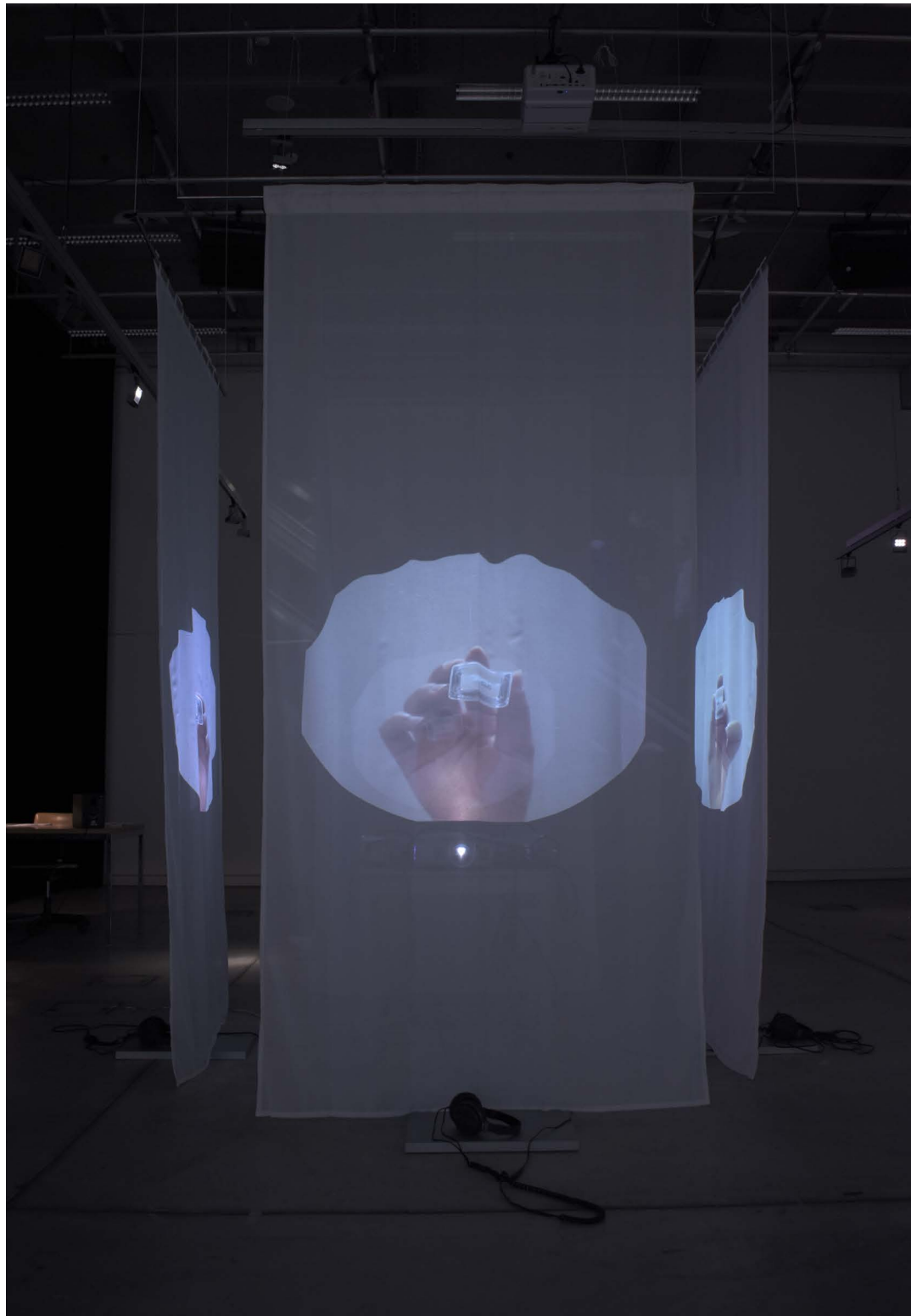
2023

Wax, molding compound, fabric, steel frames,
steel chains, felt, screws, nuts, serrated washers

113 x 93 x 11 cm

The imprints from my old shared studio, which is going to be torn down, capture various personal impressions of the space. The dark molding compound was pressed onto objects such as tools, furnitures and parts of the room. They are embedded in wax, a material that is transient and fragile. The visible traces of the process of heating, casting, molding and breaking the material show the cyclical approach and shape this work. I have contained this transient material in a fabric, stretched between two frames. It is in a space between the inside and outside, the existence and non-existence, the ephemeral and imperishable.





I can see inside your molded room

2023

4 channel video installation, dimension variable

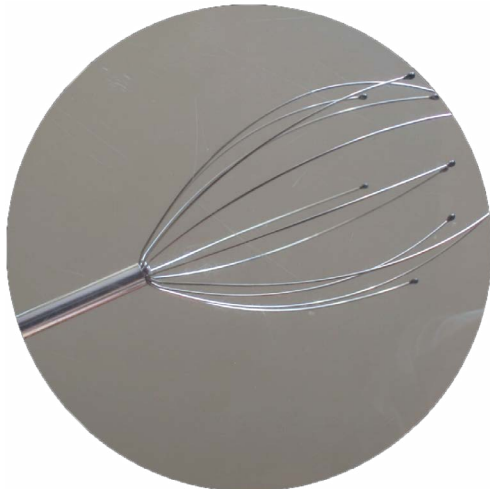
57 min. 42 sec.

https://drive.google.com/file/d/1tdlnxV40iQrht-jwPkUeOcvg60Qev_nBB/view?usp=share_link

Installation view:

https://drive.google.com/file/d/1OWUxMHkvRMgB0Bn_HBZF0pGkrZJNBRYR/view?usp=share_link

There are ten videos of ten portraits projected onto four curtains that build a room. The video starts with the title of the portrait and then continues with the collected objects from the people's bedrooms. The objects are filmed from under the table, showing only the underside. Each is described with the story that the subject has with it. These stories are about where the object comes from, whether it was gifted, its usage and value. An incense stick is lit up to start the ritual of placing each object on the table. The stories are told in the perspective of the owners to put myself into the subjects position. By creating portraits with image and sound a complex structure of a network of people, who change and shape the stories of these objects and the objects themselves, is represented.



Video stills „I can see inside your molded room“



Lint is the remaining product of a cleaning process. It's a mixture of body particles and objects. Dead material and yet, through all these processes of washing and drying, there's a lot of energy in the lint.

I started collecting lint from different people. I say people not friends because of the sharing of washing machines and clothes dryers.

The washing room is one place where people come together. It's also a potential place for conflict.

A fixed schedule,
a clear order.
I obey a given order.
I am not an orderly person.

I find it exciting where things come together. Things that you find. It's little things like forgotten socks, leftover notes you forgot in a pair of pants, lost money, sticky gum, wet tissues. Things that don't belong in a washing machine.

I'm interested in doing things in a different way and putting them together.
Putting things together that don't fit together.
Putting people together who don't fit together

I think that is what happens in a washing room.



Nurture Detritus

2023

Lint, rope, yarn, found
objects

270 x 210 x 120cm

Magazine „Birds are nesting in the
ashtray“





Farewell

2021

Nylon stockings, thread

212cm X 190cm X 262cm

To process the house clearance of my home, I created a memorial. In the tradition of quilting, the blanket is gifted to the family member that leaves home. Quilting is a feminist and collective practice that inspired me to use the technique of patchworks. To represent the fragile but also strong structure of my family I used different colors and sizes of stockings. The stockings are cut into pieces and handsewn back to a different form. The thin thread is holding the patches together even when tension is put onto the fabric.



CV

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Education

2021 - 2024 Bachelor Fine Arts, Zürcher Hochschule der Künste (ZHdK)
2019 - 2020 Preparatory course, Schule für Gestaltung Basel (SfG Basel)

Exhibitions

2023 Class exhibition „There Will Be Karaoke After This“, Toni Areal (Zurich)
2023 Group exhibition „10 years Offcut“, Offcut (Basel)
2023 Class exhibition „Is the Art Market in the Room With Us Right Now?“, Toni Areal (Zurich)
2023 Class exhibition „Birds are Nesting in the Ashtray“, Toni Areal (Zurich)
2022 Class exhibition „1-2 Werkstage“, Toni Areal (Zurich)
2022 Group exhibition „Yesterday Was The Day Before Today“, Planet 5 (Zurich)
2021 Class exhibition „2m Abstand“, Toni Areal (Zurich)

Publications

2023 Magazine for the class exhibition „Birds are nesting in the ashtray“, Toni Areal (Zurich)